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ABSTRACT

Designed for administrators promoting music workshops for teachers, the packet presents a general workshop framework used by California Public Schools. Eight recommendations for planning a 30-hour workshop, and 12 hints for working with classroom teachers are listed. Each of the 15 sessions represents a two-hour block of time representing the following topics: rhythm, pitch and melody, tempo and dynamics, timbre, harmony, form, and style. By taking one element of music at a time, teachers see the complete development of each. Each section lists concepts and skills to be developed (in checklist format); and suggested activities, materials, and recordings. The last session is used for general review of weak areas and for showing how all elements are developed simultaneously through the separate lessons. (LH)

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MUSIC WORKSHOP PACKET.

Prepared by: Music Framework Committee
Area I & II

1972

SP 022 552

ACKNOWLEDGEMENTS TO:

Dr. Dorothy Wilson, Associate Professor of Music, State University of California at Chico, for writing the Music Workshop Brochure.

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TO: WORKSHOP LEADERS FOR IMPLEMENTING THE MUSIC FRAMEWORK FOR CALIFORNIA PUBLIC SCHOOLS

The enclosed material has been prepared with a two fold purpose:

1. To save you time in the preparation of the workshop.

2. To develop some kind of continuity and consistancy in implementing the Framework throughout the state.

We hope that you will find the material valuable in developing your workshops. As you use this material, any suggestions that you have for making this packet more useable will be appreciated. Send suggestions to:

Mrs. Helen Strode
Tehama County Department of Education
P. O. Box 810
Red Bluff, California 96080

PLANNING AND PROMOTING WORKSHOPS

A directory of MUSIC WORKSHOP LEADERS is available to administrators throughout the state. We are urging administrators to promote and support workshops for classroom teachers for implementing the Music Framework for California Public Schools. We hope that administrators will instigate workshops and call upon Music Workshop Leaders to perform the service. Music personnel leadership is needed in this direction. The Directory of Music Workshop Leaders in the hands of administrators plus leadership from qualified music educators should help promote the implementation of the Music Framework in the classroom.

One of the main problems in organizing the workshop will be to entice teachers to participate. College credit or district in-service credit is the best inducement. Arrangements can be made through many college or university extension departments for college credit. County offices will often assist in recruiting teachers and arranging with extension offices for credit. If the workshop is sponsored by the district for salary increment or in-service credit, released time during the school day may be possible and would be an added inducement. Required district attendance could be enforced with released time. One music specialist has time allotted in her schedule to work with primary teachers from 2:00 p.m. - 3:30 p.m. once a week. This is another possibility.

Another suggestion is that you first set up a pilot workshop program in one school. If this proves successful and the teachers are enthusiastic, other administrators will be encouraged to follow suit.

We offer the following recommendations for planning the workshop:

1. Two semester units or three quarter units of credit be given for the class. This will involve 30 hours of class time.

2. The number in the class should be limited to 25 - 30 to allow for maximum participation.

3. A minimum of 30 hours class time to cover the concepts and skills of Level I. If a shorter time is to be used, limit the amount to be covered.

4. If distance is a factor, weekend workshops, Friday night and Saturday spaced a month apart for time to grow and assimilate is recommended.

5. Fifteen sessions of two hours a week is best. One shot workshops of a day or a few hours will be of little value in developing these concepts and skills for the classroom teachers because they need more time to gain confidence to be able to present these activities in the classroom.

6. An orientation session, with teachers to introduce the Music Framework and establish need for in-service training and to explain the intent and content of the course would prove effective in publicizing your workshop. A few samples of activities and group participation to develop interest should be valuable.

7. Concentrate on Level I the first year. Since the Framework represents a developmental and sequential program, no one will be able to work at Level II or III until Level I is firmly established; therefore, concentrated work on Level I the first year will be the most efficient and effective way of implementing the framework in the classroom. The field to be covered is large and if we spread our efforts too thin the results will be minimum.

8. It is better to limit the materials used. If the classroom teacher knows the songs and compositions well, she will be able to use them successfully in her classroom. Repetition is also important for children to develop security. An in-depth experience is better than a smattering of ignorance.

GENERAL FORMAT FOR WORKSHOPS

LEVEL I - MUSIC FRAMEWORK

The concept - skill sheets and suggested activity sheets should be dittoed and put in the hands of workshop participants to give them an overview of what is to be covered and as a reference after the workshop.

We recommend that you cover one element at a time with the following time table for a 30 hour workshop as a guideline. Each session represents a two hour block of time.

Session	1	Rhythm
Session	2	Rhythm
Session	3	Rhythm
Session	4	Rhythm
Session	5	Melody
Session	6	Melody
Session	7	Melody
Session	8	Melody
Session	9	Tempo and Dynamics
Session	10	Timbre
Session	11	Harmony
Session	12	Harmony
Session	13	Form
Session	14	Form
Session	15	Style - Overview

At the beginning of each session, begin with reviewing skills in which the participants are weak as assessed from preceding sessions.

By taking one element of music at a time, the teachers will see the complete development of each. By reviewing each time, it will allow time for growth and assimilation. Harmony and form should be left toward the end because they follow development in other areas.

The last session can be used for general review of weak areas and for showing how all elements are developed simultaneously through separate lessons for children. Sample lessions will be of value here.

All concepts and skills should be presented and developed through experiences just as the teachers will do in their classroom, not by talking about them. There are many more activities that can be used for developing the concepts and skills. Suggested activities are presented as help for you to stimulate your own creative thinking.

These suggestions are presented as guidelines only. Each workshop leader will need to adopt the material and time schedule to his own needs and specific organizational problems.

HELPFUL HINTS FOR WORKING WITH CLASSROOM TEACHERS

1. Find the strengths of the teachers. Use activities with which they can be successful. Insure their success.

2. Work in a developmental sequence taking one small step at a time. Keep it simple, clarifying each experience as you progress.

3. Limit material so that they feel secure in using it. Use one song in several different ways so that the teachers have a better chance of remembering it.

4. Use an activity approach. Keep them actively involved in movement, and learn by doing, experiences.

5. Develop their security.

6. Don't threaten their self concept.

7. Use name tags so that you can call them by name.

8. Use LOTS of repetition.

9. Spend more time on review than you think is necessary.

10. Have sessions in Cafetorium or open area to allow room for movement.

11. Use visual aids.

12. Encourage teachers to tape songs and activities which they can use the next day in class.

AFFECTIVE DOMAIN

In presenting the workshop, the emphasis should be placed on the affective. The importance of how the child feels about himself should be stressed. Experiences that lead him to value music in his life are important. Experiences that provide a step by step approach that insures success at the level of the child's motivation and experience lead to positive responses.

The choice of material is also important. Its musical value, its relevance to the child, its appropriateness to the concept and skill to be taught, and the motivation and experience of the child are important considerations.

In giving the workshop, the same approach should be used with the music classroom teacher that they will be expected to use with children. HOW THEY FEEL ABOUT THE EXPERIENCE WILL DETERMINE WHETHER OR NOT THEY WILL IMPLEMENT THE PROGRAM IN THE CLASSROOM. If they experience success and joy of learning themselves, they will be prepared to pass the experience on to children.

Teachers need to experience the importance of skills and concepts in developing an affective response. Only as they experience the value of skills and concepts themselves will they see the value of these in the musical development of children.

LEVEL I

CONCEPTS TO BE DEVELOPED:

. . . The beat or pulse is the basic organizer of all music.

. . . Sets of accented and unaccented beats measure the music in sets of twos, threes and fours.

. . . The rhythm pattern of a composition is the long and short durations of tones (or divisions of the beat) that form the rhythm of the melody.

. . . Rhythm patterns can be formed by dividing the beat in twos and threes or by holding a tone for the duration of two or four beats.

. . . There are equivalent rests for all durational values.

. . . The rhythm pattern is superimposed over the beat.

. . . Beat and rhythm pattern are two separate concepts.

SKILLS TO BE DEVELOPED:

. . . The ability to clap, step or move parts of the body to the beat of a drum, the pulse of a song, or the pulse of recorded music.

. . . The ability to play percussion instruments to the pulse of music.

. . . The ability to clap or step the rhythm pattern of music accurately.

. . . The ability to distinguish between the beat and the rhythm pattern of music.

. . . The ability to imitate by clapping rhythm patterns based upon divisions of the beat in twos and threes, the beat, longer durations of two and four beats and equivalent rests.

. . . The ability to improvise rhythms based upon the above divisions of beats.

. . . The ability to maintain a steady beat while playing ostinati and bourdons on instruments.

. . . The ability to maintain a steady beat while clapping, stepping or chanting ostinatos.

SKILLS TO BE DEVELOPED: Continued

The ability to maintain a steady beat while strumming the autoharp, guitar, etc.

The ability to identify and label divisions of the beat in twos and threes, the beat, durations of the beat of twos and fours and equivalent rests (ta , ti-ti , triple-ti , ta-ah , ta-ah-ah-ah , or some other equivalent label).

The ability to read and write the above in simple notation.

LEVEL I

1. Start with natural rhythmic activities. Have an individual walk at his own relaxed tempo. Group picks up the beat of his feet by clapping or playing percussion instruments.

2. Explore different kinds of walks.

3. Have group walk and listen to each other. Find a common beat. Add clapping or percussion instruments.

4. Feel the pulse of your heart. Tap it or play it on percussion instruments.

5. Chant nursery rhymes. Put the pulse of the words in your feet, hands, etc. Have group suggest other parts of the body to use, to show the pulse. Do the same for the rhythm pattern of the words.

6. Play, clap, step the rhythm of names, words.

7. Move body to playground activities. Feel the pulse of the movement. Use songs which suggest or to which new verses can be improvised to accompany movement. (i.e. What shall we do when we all go out?)

8. Use singing games and action songs. Step, clap and move to the beat of the music and the rhythm pattern. Have individuals suggest different parts of the body to use to feel the beat and the rhythm pattern. Create new movement patterns for action songs. Divide group in half. One does beat, the other rhythm pattern.

9. Use nursery rhymes or rhythmic poetry. Chant and move in canon. Add rhythmic ostinatos one at a time.

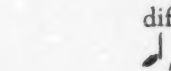
10. Play the beat and rhythm pattern of songs or recorded music on percussion instruments (chop sticks are excellent for this purpose). Play each (beat and rhythm pattern) separately then divide in groups and combine beat and rhythm pattern.

11. Put beat of songs in feet, rhythm pattern in hands as you move around the room.

12. Sing the songs with your hands, feet or other parts of the body. (When you ask the child to do this he automatically claps the rhythm pattern. Then you can label it.)

13. Clap the rhythm pattern of songs. Have the group identify the songs. Let individuals take turns doing the same.

LEVEL I - Continued

14. Do echo clapping to a four beat measure using in different combinations. Divide the third beat of the measure in the beginning  then begin dividing other beats of the measure but always end with a longer duration.

15. Question and answer clapping. Clap one measure. Individuals improvise a new measure in answer. Gradually extend to two and then four measure phrases.

16. Echo clapping and then identify pattern by rhythm symbols (i.e. ta , ti-ti , triple ti , or walk and run, quarter and eighths, etc. The French rhythm symbols are recommended as being more satisfactory and inclusive.) Have group identify clapping patterns. You clap, and then they say rhythm symbol syllables.

17. Step as you name the rhythmic syllables of short songs.

18. Step the beat and rhythm pattern of recorded music. Choose selections that the beat and rhythm pattern are definite and not too complex.

19. Improvise rhythmic accompaniments with percussion instruments to recorded music. Evaluate and play.

20. Create rhythmic ostinatos to play on percussion instruments to accompany songs.

21. Have group move to drum beat. Begin with their walk and gradually vary tempo having group maintain the pulse of the drum.

22. Use word chants for ostinatos to accompany nursery rhymes or songs.

23. Clap and step nursery rhymes in canon.

24. Read rhythmic ostinatos, clap or play on percussion instruments while singing a song.

25. Listen for sets of beats on drum (meter of 2. 3. 4.). Step patterns adding accents with body. Find sets of beats for songs and recorded music. (Use selections that have a strong definite meter. Emphasize accents in singing.)

26. Combine movements feeling the beat, rhythm pattern and meter (i.e. beat in feet, clap rhythm pattern, accent with bending body or knees.)

27. Have group move creatively to recorded music. Explore different ways of experiencing the beat, meter and rhythm patterns. Discuss and evaluate the part of the rhythm they have explored. Have group try out movements that individuals have explored.

LEVEL I - Continued

28. Have individuals play ostinatos on different instruments or resonator bells to accompany pentatonic songs. Add more ostinatos as the group is ready.

29. Have individuals strum autoharp while the leader fingers the chords. All participate by strumming imaginary autoharp. Works with guitar, too.

30. Have group notate and read rhythmic ostinatos and the rhythm of songs that employ only the rhythmic values experienced. The Hungarian system of rhythmic notation is recommended for beginners particularly the young child because it is easier for them to notate quickly and also draws attention to the part of the note that indicates rhythmic duration.

SUGGESTED MATERIALS

RHYTHM:

Singing Songs:

Oats, Peas, Beans MMYO1-89
Did You Ever See a Lassie EMK-12
Looby Loo EM1-18
Skip to My Lou EM2-10
Old Brass Wagon NDMEC 37
Farmer in the Dell EMK26-27
Bow, Belinda EMK-19 NDMEC-34
Mulberry Bush EMK-112
The Muffin Man GWM1-80
Sally Go Round GWM1-45
Paw Paw Patch MMYO1-138
The Farmer EM1-118
Bow to Your Partner DMEC-48
Round and Round the Village EMK-14
Santy Maloney DM1-145
London Bridge DM1-91
Blue Bird GWM1-24
Jump Josie DM1-47T

SUGGESTED MATERIALS: Continued

Action Songs:

Willowbee MMYO2-154
Johnny Works With One Hammer TIMK-73
Hop Old Squirrel DMEC 52
What Shall We Do? EMK-11
Eensy Weencey Spider EM1-108
We're Going Round The Mountain MMYO2-47
Yankee Doodle EM2-118
Toodala EM1-1
The Allee Allee O EMK-73
Pick a Bale of Cotton MMYO5-14
DMEC 114
The Cuckoo DM4-63
The Bus Song ND2-26
Jump Josie DM1-47T
Planting Cabbages EM2-145
Johnny Works With One Hammer EM1-25
Clap Your Hands MMYO1-12
Punchinello MSTGO 96
Clickety-Clack EMK-118
Little Red Caboose EM1-42
Six Little Ducks GWM1-26
Marching to Pretoria MMYO2-160
Hey Betty Martin EM1-80

NURSERY RHYMES:
(Beginning on the beat)
(Even rhythm)

Wee Willie Winkel
Ring-Around-A-Rosey
Diddle Diddle Dumpling
Bobby Shafto
Twinkle Twinkle
Jack and Jill
Baa Baa Blacksheep
Little Tommy Tinker
Starlight Starbright
Jack Be Nimble
Peas Porridge Hot
Polly Put the Kettle On
Rain Rain Go Away
Mary Mary
Goosey Gander
Sing a Song of Sixpence
London Bridge
Bye Baby Bunting
Pussy Cat
Old King Cole
Simple Simon

SUGGESTED MATERIALS: Continued

RHYTHMS FOR STEPPING, NOTATING AND READING:

Hey Betty Martin EM1-11
Hot Cross Buns EM1-154
Clap Your Hands MMYO1-12
Gretel Pastetel DM2-46
All The Little Ducklings EM2-55
Skip Rope DM2-64
Singing Bells DM2-71
Lollipops DM2-73
Go Tell Aunt Rhodie DM2-105
Who's That EM1-21
Shosheen Sho EM1-164
Go To Sleep EM1-139
Hop Old Squirrel DMEC-52
Scotland's Burning EM2-38

PITCH AND MELODY

LEVEL I

CONCEPTS TO BE DEVELOPED:

- . . . In a melody single tones follow one another to form a line of melody (melodic line).
- . . . Successions of higher and lower pitches and tones that are repeated on the same pitch give the melody a characteristic shape (contour) that can be remembered and identified.
- . . . Melodies move up or down by steps.
- . . . Melodies may move up or down by skips.
- . . . Melodies may have repeated pitches.
- . . . Tones in a melody form phrases just as words form phrases or sentences.
- . . . Songs may have several phrases.
- . . . Melodic contour can be pictured by a line drawing to other improvised notations.
- . . . Notation of a melody on a staff illustrates the contour of the melody.
- . . . Melodies that move by steps are written from line to space or space to line on the staff.
- . . . Skips of a third are notated from line to line or space to space on the staff.
- . . . Repeated pitches are notated on the same line or space.
- . . . Locating one or 'do' identifies the tonal center to which other notes on the staff are related.

SKILLS TO BE DEVELOPED:

- . . . Identify higher and lower pitches and pitches that are repeated.
- . . . Identify ascending and descending melodic lines.

SKILLS TO BE DEVELOPED: Continued

. . . Move their hands, arms, or bodies to show the contour of the melody, the concept of high and low and interval relationships.

. . . Identify passages in a melody that move by scale or by chord.

. . . Identify and sing the intervals of a pentatonic scale.

. . . Identify the intervals of an octave, perfect fifth, perfect fourth, third and second.

. . . Improvise melodies, phrases and ostinatos with the pentatonic scale.

. . . Sing songs based upon the pentatonic scale and with a narrow range, accurately.

. . . Sing with an easy, relaxed production of tone.

. . . Play accurately simple tunes, ostinati and bourdons on tonal instruments such as tone bells, Orff instruments, resonator bells, etc.

. . . Recognize that the way in which music notated on a chart, chalkboard, or flannelboard, in a book, or projected by means of an overhead projector is a visual symbol of what they have heard.

. . . Read and notate accurately the intervals of the pentatonic scale and simple melodies based on these interval patterns.

. . . Recognize melodic phrases that are repeated identically.

. . . Recognize melodic phrases that are different.

. . . Recognize melodic phrases that are repeated with slight variations.

. . . Increase the range of pitches at which they can sing comfortably to at least an octave.

. . . Show a change or repetition in the melodic line through body movement.

MELODIC ACTIVITIES

LEVEL I

Explore high and low pitch sounds. Leader plays or sings pitches. Group can respond as follows:

1. Stand up for a high sound, react high for a high sound.
2. Sit down for a low sound, reach low for a low sound, etc.
3. Clap for a high sound, sing or make a high sound.
4. Stamp for a low sound, sing or make a low sound.
5. Explore sounds of their speaking and singing voice.
6. Sing or speak high and low sounds. Chant nursery rhymes.
7. Follow teacher's signals for changing from high to low sounds.
8. Follow the contour of simple melodies with hands or bodies.
9. Have individuals draw a picture of the melody on the board. Use line notation to show the direction of the melody. (Can be on board or charts.)
10. Play melodies on step bells. (Group follows direction with hands.)
11. Individuals play simple melodies on step bells or resonator bells on a step frame. (Group moves with the direction of the melody.)
12. Play aural games to identify if the sound goes up or down. Does it move up or down by steps or skips or stay in the same place? As many visual and physical cues for re-enforcement as can be suggested, can be used. Have teachers suggest other ideas.
13. Present interval patterns for imitation. Begin with 5-3 or sol-mi.
14. Sing individuals names or chants or imitation (on this pattern) matching their pitch range. Gradually add other patterns as the group or individuals are ready. (5-6-5-3, 3-2-1, 5-3-1, 1-3-1, 1-5-1, 1-2-1, 5-4-3-2-1, 1-2-3-4-5.) Hand signs will provide visual and physical reinforcement and are highly recommended. Develop security with one pattern at a time.

15. To reinforce pattern and help individuals be more secure in singing them, associate the interval with a song which they are familiar with.

16. When most of the group can imitate a pattern, name it by number or syllable.

17. Play tonal games. Leader, or individual, plays tonal pattern on an instrument. Group identifies with hand signs or numbers. Play a pattern or song bells and have an individual imitate.

18. Have individuals create tunes to nursery rhymes using hand signs to dictate their melody to the group.

19. Use tonal patterns above (not 1-2-3-4-5 or 5-4-3-2-1) as ostinatos for pentatonic songs.

20. Have individuals use the tonal patterns to create ostinatos on Orff instruments or resonator bells to accompany pentatonic songs.

21. Play melodic patterns from songs based on these interval patterns.

22. Play simple melodies that are based on these intervals or song bells or resonator bells.

23. Follow the contour of the melody for simple songs on staff notation on charts or the board.

24. Notate melodic patterns based on above interval patterns on magnetic boards or flannel boards. One board used for the group is helpful, but it is best to work with individual boards with a master board to check patterns. Magnetic boards are best because patterns can be easily corrected which is a problem with paper and pencil.

25. A moveable 'do' or tonal center should be used and relative rather than absolute pitch. Key signatures and clef signs should be omitted. 'Do' clef only to locate '1' or 'do' (F).

26 Learn many songs of narrow range that are based on these patterns. Identify patterns in songs by hand signs, numbers, syllables or playing on melodic instruments. Include many pentatonic songs.

27. Create melodies on Orff instruments or resonator bells. Set up the pentatonic scale (1-2-3-5-6 of any major scale).

28. Read simple songs based on intervals with which they are secure. Songs should be on large charts or on the board.

SUGGESTED MATERIALS

MELODY:

PENTATONIC SONGS FOR ENTERTAINING AND HAND SIGNS

3-2-1 (mi-re-do)

Trampin NDMEC 8
Hop Old Squirrel DMEC-52
Hot Cross Buns EM1-136
Miss Mary Jane (Verse) EM1-129
Go To Sleep EM1-139
Good News DM1-123
Angel Band (Chorus) EM2-6

6-5-3 (la-sol-mi)

It's Raining EM1-170

5-3-2-1 (sol-mi-re-do)

Mary Had a Little Lamb EM1-121
Who's That EM1-21
Jim Along Josie MFL1-10
Feedle-Dee-Dee (Chorus) EM2-8
We're Going Around MFL2-65

6-5-3-2-1 (la-sol-mi-re-do)

Sally Go Round GWM1-45
The Cymbals MFL1-18
Button You Must Wander EM1-10
Johnny Works EM1-101
Singing Bells DM2-71
Lollipops EM2-73
Skip Rope DM2-69
Goodbye Old Paint MMYO2-129
Dumplin MMYO3-15

1-3-5-8 (do-mi-sol-do)

The Clock DM1-42
De Bezem EM4-62

SUGGESTED MATERIALS: Continued

1-2-3-5-8 (do-re-mi-sol-do)

Feeding Time MFL1-55
Little Tom Tinker EM2-132

1-2-3-5-6-8 (do-re-mi-so-la-do)

Old Woman MFL1-52
When the Train Comes Along MFL1-74
Scraping Up The Sand MFL1-84
I Watch the Stars EM1-173
Jingle at the Window EM2-39
Barnyard Song EM2-4
Cedar Swamp DM3-25
Camptown Races DM3-20
Mr. Raccoon MFL3-110
Treading the Water Wheel MFL4-12
Little Liza MFL4-140

8-6-5 (do-la-sol)

The Garden Wall MFL1-46

MELODIC DIRECTION:

Walking on Your Tiptoes TIMK79 (high-low)
The Snail EMK-28 (up-down)
Autumn Leaves NDMEC-25 (up-down)
Jack in the Box TIMI-52 (same place)

MELODIC CONTOUR:

For the Beauty of the Earth EM2-160
All Night All Day EM2-48

SUGGESTED MATERIALS: Continued

IDENTIFYING PATTERNS WITH SONGS:

3-1 (mi-do) Skip to My Lou NDMEC-40
2-1 (re-do) Old Woman and Pig DMEC-150
5-3 (sol-mi) This Old Man NDMEC-71
EM1-20
1-3-5 (do-mi-sol) Pony Song NDMEC-62
3-2-1 (mi-re-do) Hot Cross Buns EM1-136
5-1 (sol-do) Adam Had Seven Sons EM2-10
MMYO1-5

SONGS FOR READING, NOTATING, AND STEPPING AND PLAYING ON MELODIC INSTRUMENTS:

5-6-5-3 (sol-la-sol-mi)

It's Raining EM1-170

1-2-3 (do-re-mi)

Hop Old Squirrel DMEC-52
Trampin NDMEC-8
Hot Cross Buns EM1-136
Shosheen Sho EM1-164
Go To Sleep EM1-139
Mary Had a Little Lamb EM1-121

1-2-3-5 (do-re-mi-sol)

Who's That EM1-21

1-2-3-5-6 (do-re-mi-sol-la)

Goodbye Old Paint TIMK-42
Skip Rope DM2-69
Singing Bells DM2-71
Lollipops DM2-73

SUGGESTED MATERIALS: Continued

1-2-3-4-5 (do-re-mi-fa-sol)

Go Tell Aunt Rhodie EM2-

1-2-3-4-5-6 (do-re-mi-fa-sol-la)

Little Ducklings EM2-55
Gretel Pastetel DM2-46

1-2-3-4-5-8 (do-re-mi-fa-sol-do)

Old Woman EM3-68

RECORDINGS:

Melodic Line (Pitch Levels)

Argonaise AIM Grade 1
The Ball AIM Grade 1
Leap Frog AIM Grade 1
Argonaise AIM Grade 1
Fountain Dance AIM Grade 2
In the Hall of the Mountain King AIM Grade 3, Volume 2
Pines of the Villa Borghese AIM Grade 4, Volume 1
Entrance of the Little Fawns BO LH 54

TEMPO

LEVEL I

CONCEPTS TO BE DEVELOPED:

. . . The rate of speed of the pulse of music is called tempo.

. . . Tempo affects the character of music.

. . . Some compositions have parts or sections that are slower or faster than others to provide contrast and variety.

. . . Changes of tempo may be sudden or gradual.

SKILLS TO BE DEVELOPED:

. . . The ability to respond freely and intuitively with bodily movements that are appropriate to the tempo of the music.

. . . The ability to determine the appropriate tempo for expressing the mood or verbal content of a song.

. . . The development of sensitivity of the use of tempo in improvising instrumental and vocal compositions.

TEMPO ACTIVITIES

1. Explore different ways of moving to express feeling - sad, happy, carrying a heavy load, tired, etc. Have group clap or play the movement on percussion instruments. Discuss whether movement is fast or slow. Use the term tempo. Help group discover that the tempo of our movements reflect or affect how we feel.

2. Dramatize movements of different animals. Lead group to discover that size of the object moving effects the tempo of its movements. Improvise music by expressing moods or feelings on melodic or percussive instruments using tempo as the expressive element.

3. Move freely to music of different tempos. Discuss how each makes us feel and how the tempo affects the character of the music. Do the same for percussion instrument accompaniments. Begin with definite tempo contrasts and gradually include more subtle changes.

4. Have group move to the beat of a drum. Use contrasting tempo changes. Discuss how changes in tempo affect our feelings. Divide class into three groups -- designated fast, slow and moderate tempo. Each group moves when it identifies its tempo.

5. Sing a song in different tempos. Have group evaluate which tempo is appropriate for the verbal content and the mood of the song.

SUGGESTED MATERIALS

TEMPO

Galloping Ponies SEC-54
Rig a jig jig MMYO 1-18
Stodala Pumpa EM4-176

DYNAMICS, TEMPO AND TIMBRE

Goodby Old Paint TIMK-42
Walking on Your Tiptoes TIMK-79
One Misty Morning EM1-131
O Watch the Stoves EM1-44
All Night All Day MMYO1-34
EM2-48
It Rained a Mist EMK-120
Hush Little Baby EM1-24
Bye'm Bye EM2-56
Down in the Valley MMYO3-124

SUGGESTED MATERIALS: Continued

RECORDINGS

Gigue Gretry AIM - 1
Air Gai AIM - 1
Walking Song AIM - 1
Ballet of Unhatched Chicks AIM - 1
Adagio and Allegro EM Grade 1
Boutre and Minuet from Firework Music EM - 1 - rec 9
In the Hall of the Mountain King AIM Grade 3, Volume 2
Hungarian Dance No. 1 AIM Grade 5, Volume 2
March of the Dwarfs BOL No. 52
Folk Dances from Somerset BOL 56
Gavatte BOL 55
Minuet Mozart BOL 53

DYNAMICS

LEVEL I

CONCEPTS TO BE DEVELOPED:

- . . . Some sounds are louder or softer than others.
- . . . Dynamics refers to the comparative loudness and softness of music.
- . . . Dynamics may change suddenly or gradually.
- . . . Forte means loud - Crescendo means gradually growing louder - Piano means soft - Decrescendo means gradually growing softer.

SKILLS TO BE DEVELOPED:

The Ability To:

- . . . Use and identify the following dynamic markings:

- . . . Use and respond to louder or softer dynamics in music they sing or to which they listen.
- . . . Include in the pattern of bodily movements submovements that represent changes in dynamic levels. (Children will show by size of movement the dynamic level.)
- . . . Play simple percussion instruments with appropriate dynamics as they accompany songs or recorded instrumental compositions.
- . . . Use appropriate dynamic levels as they play in instrumental ensembles.
- . . . Use dynamics in creating and playing their own compositions.
- . . . Select the appropriate dynamic level for expressing the mood and verbal content of a song.

DYNAMICS ACTIVITIES

1. Explore loud and soft sounds with body, vocal, percussion and other sound sources.

2. Create body movements that illustrate loud and soft sounds.

3. Use chants or poetry and have children direct loud and soft responses as well as crescendo and decrescendo.

4. Provide opportunities for the group to suggest the dynamic level that should be used to interpret the mood of a song or improvised compositions. Individuals should be required to give reasons for their decisions.

5. Leader may notate creative music and have the group add dynamic markings.

6. Provide opportunities for the group to determine the appropriate dynamic levels for percussion accompaniments of songs or recorded music.

7. Have group show dynamic levels of recorded compositions through body movement.

8. Use Math concept of greater than $>$, and smaller than $<$, to understand crescendo and decrescendo.

SUGGESTED MATERIALS

DYNAMICS, TEMPO AND TIMBRE

Goodby Old Paint TIMK-42
Walking on Your Tiptoes TIMK-79
It Rained a Mist EMK-120
One Misty Morning EM1-131
O Watch the Stoves EM1-44
All Night All Day MMYO1-34
EM2-48
Bye'm Bye EM2-56
Down in the Valley MMYO3-124
Hush Little Baby EM1-24

SUGGESTED MATERIALS: Continued

DYNAMICS

RECORDINGS

Leap Frog AIM Grade 1
Gigue AIM Grade 1
Air Goi AIM Grade 1
Walking Song AIM Grade 1
Bourre and Minuet EM Grade 1
Rondeau EM Grade 1 Rec 8
Argonaise AIM Grade 1
Pantomime AIM Grade 1
Parade AIM Grade 1
Can-Can AIM Grade 2
March of the Toys AIM Grade 2
Bydlo AIM Grade 2
Changing of the Guard AIM Grade 3, Volume 2
Fairies and Giants AIM Grade 3, Volume 1
In the Hall of the Mountain King AIM Grade 3, Volume 2
Finale-Rossini AIM Grade 3, Volume 2
March of the Little Lead Soldiers BOL 54
Russian Dance BOL 56

LEVEL I

CONCEPTS TO BE DEVELOPED:

- . . . Speaking voices have different qualities (colors).
- . . . Singing voices have different qualities.
- . . . Each percussion instrument has a characteristic sound.
- . . . Each tonal instrument such as resonator bells, piano, Orff instruments, and songbells has a characteristic sound.
- . . . Each family of the orchestra has a different quality of sound.
- . . . Larger instruments produce lower sounds.
- . . . Smaller instruments produce higher sounds.
- . . . Singers can produce a wide range and variety of quality of sounds.
- . . . Different ways of playing an instrument produce a variety of qualities of sound.
- . . . Instruments for accompanying songs should be selected according to the suitability of their tone color to the music.

SKILLS TO BE DEVELOPED:

- . . . Ability to identify the family to which an instrument belongs.
- . . . Ability to identify by sound all percussion instruments and other instruments used in the classroom.
- . . . Ability to identify each others speaking and singing voice by sound.
- . . . Ability to use discrimination in selecting the timbre of percussion or melodic instruments to accompany songs or recorded music.
- . . . Ability to produce different qualities of sound with his voice.
- . . . Ability to use discrimination in determining the quality of voice that is to be used to reflect the mood and verbal content of songs.
- . . . Ability to produce different qualities of sound on percussion and melodic instruments used in the classroom or from objects in the environment or body sounds.

TIMBRE (TONE QUALITY) ACTIVITIES

1. Play aural games having group identify individual voices from the sound of their singing or speaking voice.

2. Play percussion instruments having group identify from sound alone. Play a series of percussion instruments and have individuals reproduce the sequence of the instruments.

3. Introduce the families of the orchestra with emphasis on discovering how the sound is produced and differences in color of sound. Play listening games to identify the family of instruments. (Records can be used but live performance is best.)

4. Help them discover that a large instrument produces a lower sound than a small instrument. Drums of different size and resonator bells can provide this experience.

5. Explore different sounds that can be produced on each percussion instrument by using different kinds of mallets and striking it or playing it in different ways. Improvise sound stories with instruments. Add percussion accompaniments to songs and recorded music. Evaluate the color of sound and its effectiveness in adding to the expressive motive of the music. Experiment with different suggestions made by the group and have group evaluate which they prefer and why.

6. Have group explore different kinds of sounds they can make with their voices. Create sound stories and compositions with their voices or bodies as sound sources.

7. Have group suggest and evaluate the quality of sound that they use to improve the interpretation of songs. Provide contrasting material so that they can discover that different qualities of sound are needed for different kinds of music to be expressive.

8. Have group explore sound sources in their environment and use these for composing.

SUGGESTED MATERIALS

TIMBRE

Big Bass Drum EM1-132
Johnny Schmoker EM2-142
The Orchestra ND3-108

DYNAMICS, TEMPO AND TIMBRE

Goodby Old Paint TIMK-42
Walking on Your Tiptoes TIMK-79
It Rained a Mist EMK-120
One Misty Morning EM1-131
O Watch the Stoves EM1-44
All Night All Day MMYO1-34
EM2-48
Hush Little Baby EM1-24
Bye'm Bye EM2-56
Down in the Valley MMYO3-124

LEVEL I

CONCEPTS TO BE DEVELOPED:

- . . . Pitches in a chord sound together, thereby creating harmony.
- . . . Songs can be accompanied by chords on the piano, autoharp and other chordal instruments.
- . . . Singing a song as a round produces harmony.
- . . . Skips in a melody usually follow chord patterns.
- . . . Ostinati and bourdons create harmony.

SKILLS TO BE DEVELOPED:

- . . . The ability to chant words in canon.
- . . . The ability to sing simple ostinatos to pentatonic songs.
- . . . The ability to sing simple chants or descants as accompaniments to songs.
- . . . The ability to play simple ostinatos and bourdons on melodic instruments such as Orff instruments, resonator bells, songbells, etc.
- . . . The ability to sing simple rounds.
- . . . The ability to strum chordal instruments such as autoharp, ukelele or guitar.
- . . . The ability to recognize when chords change in the accompaniment.

HARMONIC ACTIVITIES

1. Use nursery rhymes or rhythmic poetry. Chant and move in canon. Add speech ostinatos one at a time so that group can combine sounds in rhythm.

2. After they are secure in singing a pentatonic song, have a small group sing a phrase of the song for an ostinato. As they become more proficient they can create their own ostinatos from sections of the song or pentatonic interval patterns or add simple one or two note chants.

3. Sing simple rounds after they are secure with the melody. Movement with the round will assist them in maintaining their part and also visually illustrate the combination of sounds.

4. After the tonal pattern 5-3-1 (so-mi-do) has been introduced have each group hold a note until each interval is added and the chord is experienced. Sing melodies that include skip of 1-3-5 (do-mi-so) and help them discover that the melody follows the chord pattern they have experienced.

5. Provide experiences with chording instruments such as the autoharp, guitar, piano or resonator bells using songs based on the I & V^7 chords. Have them listen for chord changes. When they become aware of chord changes have them signify by raising their hands when the chord needs to change. When they accompany the song with chords on the resonator bells have them try determining independently when the chord should be changed. USING THE SAME SONG UNTIL THEY CAN BE SECURE IN ANTICIPATING CHORD CHANGES IS IMPORTANT!

6. Play bourdons and ostinati on Orff instruments, resonator bells or song bells to accompany pentatonic songs and melodies. Keep patterns simple. As new interval patterns are included in their tonal vocabulary, use these for ostinatos.

HARMONY

PENTATONIC SONGS TO USE WITH OSTINATI

Primary:

Old MacDonald NDMEC -61
Mary Wore a Red Dress DM1-16T
Hush Little Baby DM1-75
Toodala MFL1-1
Mother Makes a Home MFL1-25
Now Let Me Fly MFL1-73
Busy Trucks MFL1-89
One Misty Morning EM1-50
Trot Trot EM1-140
Summer Morning EM1-187
Angel Band EM2-6
Mary Had a Baby EM2-82
Needle Sing MFL2-11
You Turn MFL2-25
Bling Blang MFL2-82
Mr. Rabbit MFL3-17
Three Dukes MFL3-25
Hoosen Johnny MFL3-46
The Old Brass Wagon MFL3-121
Hop Up My Ladies MFL3-126
There's a Little Wheel ND3-29
Land of the Silver Birch EM3-35
Navaho Happy Song EM3-34
Roll Over DM3-31

Primary or Intermediate:

Same Train EM1-106
I Got Shoes MMYO2-152
Train is a Comin EM2-101
Canoe Song EM3-33
Dogie Song ND3-75
EM5-143
You Shall Reep EM3-22
Turn the Glasses Over EM3-30
Get on Board EM3-26
Zuni Sunrise MFL 37
Texas Cowboy DM4-110
EM4-132
Sit Down Brother MFL4-28
Little David MFL4-29
Zuni Sunrise MFL-37
Swing Low Sweet Chariot EM5-82

SUGGESTED MATERIALS: Continued

Intermediate:

Night Herding Song MMYO3-43
The Riddle Song EM4-97
Hole in the Bucket MFL4-17
Gifts from the Sea MFL4-104
Rock Island Line MFL4-124
Railroad EM4-4
Doney Gal EM4-133
Joe Mogarac MFL5-143
Skye Boat Song EM5-28
Sourwood Men EM5-71
Lonesome Valley EM5-88
The Colorado Trail EM5-150
Cindy MFL6-56
Boatman's Dance MFL6-106
Wayfaring Stranger MFL6-154
Steal Away DM8-187
Everytime I Feel the Spirit GWM6-102

ROUNDS:

Sweetly Sings ND1-45
The Clocks DM1-42
The First Tulip DM2-122
Little Tom Tinker EM2-132
Row Row EM2-129
Down by the Station EM2-129
Scotland's Burning EM2-38
For Health and Strength ND2-175
Three Blind Mice EM3-133
The Orchestra ND3-108
White Croal Bells MMYO3-161
Frere Jacques MMYO3-33
Lovely Evening ND3-136
Sing Together ND3-131
White Sand ND3-143
The Cuckoo ND3-130
Make New Friends EM4-147
Kookaburra EM4-11
ND1-41
Hey Ho Nobody Home ND4-105
Where is John EM4-50
Upward Trail EM4-146
De Bezem EM4-62
Above the Plain MMYO5-157
Streets of Lorado EM6-14

FORM

LEVEL I

CONCEPTS TO BE DEVELOPED:

- . . . Patterns of melody or rhythm may be repeated.
- . . . Phrases in a song may be identical, partially the same, or completely different.
- . . . Songs and other compositions may have introductions, codas or interludes.
- . . . Compositions may include more than one section. These sections may be the same, partially different or completely different.
- . . . Two common designs in music are AB and ABA.

SKILLS TO BE DEVELOPED:

- . . . The ability to identify phrases in music.
- . . . The ability to create introductions, codas and interludes for songs and their creative compositions.
- . . . The ability to determine if phrases are alike or different.
- . . . The ability to create movement of the body and use space in a manner that represents identical and contrasting phrases or sections in songs and compositions.
- . . . The ability to use contrasting phrases in their own compositions to add variety and interest.

FORM ACTIVITIES

1. Show phrases in the music by moving hands over the head and to the side and back to beginning position in front of body at the end of the phrase.

2. Turn the body at the end of each phrase.

3. Use cardboard signs ABA. Hold up for each phrase so that they see and experience like and unlike phrases in songs and recorded compositions.

4. Use movement patterns and groupings for different phrases in ABA. Return to first group pattern on the A return.

5. Create percussion accompaniments for ABA music. Use magnetized pictures of instruments to suggest orchestration for each part so they can follow the score visually.

6. Create their own compositions and songs in ABA form.

7. Create introductions and codas for songs and their own percussion or melodic compositions.

SUGGESTED MATERIALS

FORM

Form ABA

Alphabet Song NDMEC-73
Fiddle Dee Dee EM2-8
Shoo Fly DM2-114
Dancing with Rosa DM2-101
Skater's Waltz EM3-110
O Dear, What Can the Matter Be EM3-112
All Through the Night DM4-121
The Railroad Coral EM4-103

Form AB

Rig a Jig Jig EM2-20

SUGGESTED MATERIALS: Continued

Form AABBAA

The Snail EM1-28

Form ABAC

I'm a Little Teapot EM1-50

Phrasing

The Bear Went Over the Mountain DMEC-144
Punchinello MSTGO-96
I've Been Working on the Railroad
Farmer in the Dell

RECORDINGS:

Form ABA

Circus Music AIM Grade 3, Volume 1
Ballet of the Sylphs AIM Grade 1
Berceuse AIM Grade 1
Walking Song AIM Grade 1
RCA Elementary Lib EM Grade 1, Rec 8
Rhythmic Activities Volume 2, Volume 1, (EM Listening Album Grade 1, Rec 8)
Traumeri AIM Grade 4, Volume 2
Norwegian Dance Grieg
Boating on the Lake

Intro ABA

Pizzicato Polka AIM Grade 1
Grand Waltz BOL No. 56
Waltz No. 1 Faust Ballet AIM Grade 3, Volume 1

Intro ABA Coda

Barcarole AIM Grade 3, Volume 1

SUGGESTED MATERIALS: Continued

ABA Coda

Air Gai AIM Grade 1
Fountain Dance AIM Grade 2

Phrasing

Fountain Dance AIM Grade 2
Waltz Meyerbeer AIM Grade 2
The Wild Horseman RCA Elem Rec Lib Listening Volume 2
Waltz No. 1 Faust Ballet AIM Grade 3, Volume 1
Barcarole AIM Grade 3, Volume 1
The Swan AIM Grade 3, Volume 2 EM Grade 2, Rec 7
Marche Lully AIM Grade 2

STYLE

LEVEL I

CONCEPTS TO BE DEVELOPED:

. . . All music should not be played or sung in the same way.

. . . The purpose of the music determines its character and how it should be sung or played.

. . . The elements of music can be used to describe a mood, action or to suggest a story (program music.)

SKILLS TO BE DEVELOPED:

. . . The ability to use discrimination in determining how a composition should be sung or played.

. . . The ability to use sound to express a mood, action or story.

. . . An increased awareness of how composers use the elements of music to suggest a mood, action or story.

STYLE ACTIVITIES

1. Have group evaluate how a song or composition should be sung or played according to the type of music, (i.e. lullaby, march, etc.) and WHY it should be sung or played this way.

2. Have group improvise descriptive music on percussion or melodic instruments or using other sound sources to discover how the elements of music can be used in descriptive music.

3. Dramatize descriptive music with creative body movement.

SUGGESTED MATERIALS

STYLE

America EM1-54
Looby Loo EM1-123
Six Little Ducks EM1-122
Mary Had a Baby DM2-143

RECORDINGS

AIM Grade 6, Volume 1-12
RCA Listening Activities, Volume 2
'Golliwog's Cake Walk'
RCA Rhythm Band
'Amaryllis'

KEY TO MUSIC SOURCES

EM	Exploring Music, Holt Rinehart
DM	Discovering Music, Follett
MMYO	Making Music Your Own, Silver Burdett
ND	New Dimensions, American Book
TIM	This Is Music, Allyn & Bacon
MSTGO	More Songs To Grow On, Marks
GWM	Growing With Music, Prentice Hall

RECORDINGS

AIM	Adventures in Music, RCA
BOL	Bowmar Orchestral Library RCA Elementary Record Library
MFL	Music for Living, Silver Burdette

* The first number in the materials is the grade level EM1

** The second number in the materials is the page DM1-4